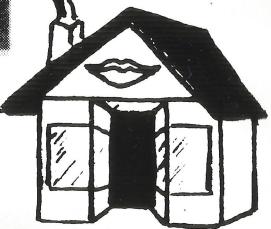


# Beach Boys Stomp

No. 76



DEC. 1989

**BEACH BOYS STOMP - DEC 1989**

22 Avondale Road  
Wealdstone  
Middlesex HA3 7RE

**STAFF ('Our Team')**

**EDITOR:**

Michael Grant

**CONTRIBUTING EDITORS:**

Chris White  
Andrew G Doe (AGD)

**INFORMATION OFFICER:**

Trevor Childs  
86 Woodside Road  
Tonbridge  
Kent

**TREASURER:**

Roy Gudge

**PRESIDENT:**

Andrew Bainborough

**TYPIST:**

Pip White

**COVER ART:**

Nick Guy

**SUBSCRIPTION RATES:**

(per six issues)

United Kingdom	£ 7.50
Europe/EEC countries	£ 8.00
Europe/Non-EEC countries	£ 9.00
United States	£ 9.00
Australia/Japan/Far East	£ 10.00

All IMO's, postal orders, and cheques to be made payable to **BEACH BOYS STOMP** and sent to **STOMP** address please.

**OVERSEAS RENEWALS:**

PLEASE make your payments in **POUNDS STERLING** and preferably by International Money Order.

No material may be reproduced in whole or in part without written permission.

© Beach Boys Stomp 1989

happen, of course - far too logical - but the notion's a goodie. The best we can hope for come late '90/early '91 is something more palatable than the 25th anniversary "Special". (Put David Leaf in charge of the whole thing this time!)

Enough "what-ifffing": allowing that '88 was a euphoric year (the like of which we may never see again), these twelve months past have been more than satisfying for the UK/European punters, with new material a plenty and some real live BBs on stages (unless you happened to be French...). Compared with the days of 1981/2/3/4, we have been well served.

And so, to the nineties. Touring? Of course. New product? Probably, but songs rather than albums, one suspects. And from Brian? Who knows, in the long run... but when we know, so will you. Where Brian Douglas Wilson is concerned, expect the unexpected.



If nothing else, 1989 has proved that a resurrection of the early sixties "milk-the formula" method won't work in the eighties, as exemplified by the dismal chart showing of "Still Cruisin'", and that "Kokomo" was possibly a fluke. Could the Melcher period have run it's course, and if so, will the Beach Boys seek a new producer (or better still, an old one...), or abandon the studio once and for all?

I think not, at least for the immediate future, though not for any reasons of unfulfilled artistic longing but rather that the 30th anniversary is but a twelvemonth or so distant (depending on how you calculate these things), and some form of new product to mark the milestone is not only desired but required, and similarly guaranteed some sales.

Were there anyone in the Beach Boys management with the merest hint of foresight (something recent history tends to contradict), then the obvious thing would be to knock heads with Brian & Gene over some joint venture in which new BB & BW product will complement rather than compete, as happened in 1988. Won't

And so to the Seasons Greetings/Many Happies closer: Carl racks up 43 big ones on December 21st whilst Dennis will be in our thoughts on the 4th and the 28th... and to everyone reading this from Michael, Chris, Pip, Trevor, Roy, Nick, Andrew and yours truly, a very Merry Christmas, Happy New Year and prosperous new decade.

ANDREW G DOE

BACK ISSUES AVAILABLE: 57, 59, 62, 63, 64, 65, 66, 67, 68, 69, 70, 72, 73, 74 & 75.  
£1.50 per copy, overseas add 50p per copy.

R E V I E W S

Somewhere Near Japan - Beach Boys remix US cassingle - 4JM/44475  
Metal Beach - Paul Shaffer US cassingle - 4JM 44413  
Adios - Linda Ronstadt - album/CD - 960872-2

"Somewhere Near Japan" is the second cassingle from the STILL CRUISIN album. My copy features the album version, but I'm told some copies have the remix which according to US Capitol "Was spiced up for airplay purposes". The intro and outro have been shortened reducing the track from 4.48 to 4.13. Vocals are a wee bit more upfront and there is much more emphasis on the bass and drum tracks. This gives it a slightly more commercial sound. "Somewhere Near Japan" is the favourite of the new songs with STOMP readers, but in commercial terms, it is never more than a really good album track. It was mentioned that the Spanish version of "Kokomo" might be on the cassette, but it turns out to be the regular version.

"Metal Beach" is from Paul Shaffer's COAST TO COAST album and is also the second track on Paul's "When The Radio Is On" cassette single. "Metal Beach" is co-written by Brian Wilson and Paul Shaffer, produced by Brian Wilson and Eugene Landy. Brian is featured on vocals and keyboards. As far as I know Dr Landy makes his vocal debut on "Metal Beach". One listen will make you wonder why it isn't titled "Shortenin' Bread" which is what it sounds like a backing for. An interesting curio and reasonably enjoyable nonetheless.

Jim Webb's "Adios" appears on Linda Ronstadt's CRY LIKE A RAINSTORM - HOWL LIKE THE WIND album. The backing vocals for "Adios" are arranged and sung by Brian Wilson. This is what Linda had to say about it during an interview with Richard Skinner on BBC Radio One's Saturday Sequence on 18th November 1989: "I wanted to use the Beach Boys because more than any other sound the Beach Boys are associated with Southern California. I had established a friendship with Brian in the early '70s and I thought there was a good chance that if I asked him he would come up - and he did. He was thrilling to work with. He's an absolute genius, he's a real true vocal orchestrator. He just walked in and did these really complex harmony parts, just threw them down one track after another. Obviously he'd worked the whole thing out in his head in minutes before he would go to the mike, and he didn't sit down and work it out at the piano, or write it down or anything. He was just playing it like a pre-recorded track in his head. He's doing it brilliantly, he's such a good singer. A lot of singers have come up to me and said, how do you learn to sing pop music and I'll say, buy a Beach Boys record, there is every kind of vocal technique you can think of there."

On "Adios" Brian sings as well as he has done for many years. The future is looking bright for Brian.

MIKE

BRIAN WILSON

# DAK Stomp —

AS WE WRAP UP ANOTHER  
YEAR, I JUST WANT TO  
WISHL ALL OF YOU A HAPPY  
NEW YEAR AND SEASONS  
GREETINGS. I HOPE ALL OF YOU  
HAVE A SAFE AND HAPPY  
1990 AND YOU CAN LOOK  
FORWARD TO MORE OF MY  
NEW MUSIC.

Best —

Brian Wilson

1516 Westwood Blvd., Suite #105  
Los Angeles, CA 90024  
(213) 470-8080

## COMPETITION RESULTS & WINNERS

### ANSWERS:

#### COMPETITION 1

1. Casius Clay and Sonny Liston
2. Bushy, tassled, mop-like shakers used by cheerleaders at football games.
3. Shut Down and 409

-00o-

#### COMPETITION 2

1. Sandy Beach
2. Christine McVie
3. Jesu Joy Of Man's Desiring

Winners of SHUT DOWN VOL 2 LPs were:

Mike Rumble from Germany - Gordon MacIntyre, Scotland.

Winners of the L.A. (LIGHT ALBUM) CDs were:

Christian Bremer, Germany - Linda Johnson, Australia

Thanks to all who entered - it was interesting to read all the different descriptions of pom-poms!

### MIKE

-00o-

## P O L L   R E S U L T S

Here are the results of the poll for the five new songs from the STILL CRUISIN LP following a much worse response than to the BRIAN WILSON LP poll. Does that mean most of you STOMP readers don't have the LP/CD? We received 43 entries out of 900 subscribers, so is it a fair reflection of the favourite tracks? As usual 5 pts for No 1 etc.

	<u>POINTS</u>	<u>FIRST PLACE VOTES</u>
1. Somewhere Near Japan	162	20
2. Island Girl	130	5
3. Still Cruisin	126	9
4. In My Car	115	6
5. Make It Big	97	3

Many thanks to all who did enter. Despite the poor response I am interested to know what you think of new Beach Boys music.

### MIKE

-00o-

THE BEACH BOYS ON IMPORT CD's.

---

AUSTRALIAN 4 CD Box Set

THE CAPITOL YEARS CDCAP6  
containing:

CDAX 791029  
CDAX 791030  
CDAX 791031  
CDAX 791032

plus free booklet

EUROPEAN

SURFIN' SAFARI 288 07 010

Manufactured in Japan  
Digital Mastering  
Distributed by Bellaphon Records, W. Germany  
(These are the pre-Capitol cuts)

THE BEACH BOYS CRB4650132

Re-issue in "Memory Pop Shop" series  
Same track listing as UK 1985 CBS release.

TEN YEARS OF HARMONY 4656702

CBS Double CD © 1981  
(great - Surf's Up, This Whole World etc on CD)

UNITED STATES OF AMERICA

SURFER GIRL/SURFIN' USA UDCD521 stereo

(both complete albums on one CD)

Manufactured and distributed by MFSL  
(Mobile fidelity sound lab)

CALIFORNIA GIRLS CCM 48046 Mono

(abridged version of Summer Days with "Amusement Parks USA" and "I'm Bugged At My Old Man" missing)

BEACH BOYS CHRISTMAS ALBUM CDP7 910082

(First six songs mono, last six stereo)

JAPANESE

<u>SURFIN' SAFARI</u>	CP21-6001	Mono
<u>SURFIN USA</u>	CP21-6002	Stereo
<u>SURFER GIRL</u>	CP21-6003	Stereo
<u>LITTLE DEUCE COUPE</u>	CP21-6004	Stereo

<u>SHUT DOWN VOL. 2</u>	CP21-6005	stereo/mono
<u>ALL SUMMER LONG</u>	CP21-6006	stereo
<u>BEACH BOYS CONCERT</u>	CP21-6007	"
<u>THE BEACH BOYS TODAY!</u>	CP21-6008	mono
<u>SUMMER DAYS (AND SUMMER NIGHTS)!</u>	CP21-6009	mono
<u>BEACH BOYS' PARTY!</u>	CP21-6010	"
<u>PET SOUNDS</u>	CP21-6011	mono
	(without bonus cuts)	
<u>SMILEY SMILE</u>	CP21-6012	mono
<u>'69 (THE BEACH BOYS LIVE IN LONDON)</u>	CP21-6016	stereo
<u>WILD HONEY</u>	CP21-6013	mono
<u>FRIENDS</u>	CP21-6014	stereo
<u>20/20</u>	CP21-6015	stereo

Pastmasters series.

BEACH BOYS CHRISTMAS ALBUM TOCP-5945 stereo/mono

(two extra tracks, Little St Nick (single version)  
and The Lords Prayer.)

NB Additions and corrections welcomed.

PETER REES

-oo-

- TOCP-5945  
**THE BEACH BOYS' CHRISTMAS ALBUM**
- ① **LITTLE SAINT NICK\*** 2'00"  
SINGLE VERSION(Brian Wilson)
  - ② **THE LORD'S PRAYER\*** 2'31"  
(Albert Hay Malotte)
  - ③ **LITTLE SAINT NICK** 2'00"  
(Brian Wilson)
  - ④ **THE MAN WITH ALL THE TOYS** 1'31"  
(Brian Wilson)
  - ⑤ **SANTA'S BEARD** 1'59"  
(Brian Wilson)
  - ⑥ **MERRY CHRISTMAS, BABY** 2'19"  
(Brian Wilson)
  - ⑦ **CHRISTMAS DAY** 1'49"  
(Brian Wilson)
  - ⑧ **FROSTY THE SNOWMAN** 1'54"  
(Steve Nelson-Jack Rollins)
  - ⑨ **WE THREE KINGS OF ORIENT ARE** 1'03"  
(John Henry Hopkins)
  - ⑩ **BLUE CHRISTMAS** 3'10"  
(Billy Hayes-Jay W. Johnson)
  - ⑪ **SANTA CLAUS IS COMIN' TO TOWN** 2'20"  
(J.Fred Coots-Haven Gillespie)
  - ⑫ **WHITE CHRISTMAS** 2'29"  
(Irving Berlin)
  - ⑬ **I'LL BE HOME FOR CHRISTMAS** 2'11"  
(Gannon-Kent-Ram)
  - ⑭ **AULD LANG SYNE** 1'18"  
(Traditional)

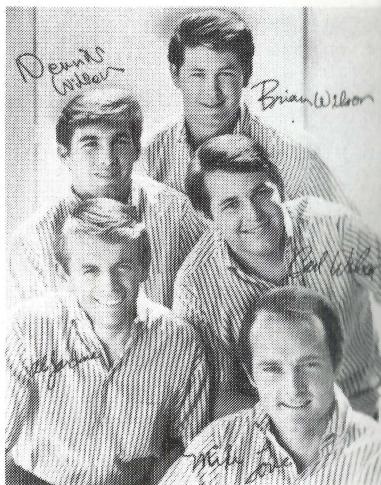
1、2は日本のみの収録 \*印はモノラル

日本盤のみの収録曲です。日本盤のみの収録曲です。

このCDを権利者の許諾なく販賣業に使用することを禁します

また無断でテープその他に録音することは法律で禁じられています

X 90-11-7 E-11-8 STEREO/MONO ● 東芝EMI株式会社 MADE IN JAPAN 標込定価2,620円(税抜価格2,544円)●



PRODUCED BY BRIAN WILSON



©1988 CAPITOL RECORDS, INC. / ©1988 CAPITOL RECORDS, INC.



## YEARS OF JOY

Celebrating my personal 25th anniversary of BB collecting, the Wembley appearance was ideal. I met five of the touring band, including Bruce Johnston. Also, Matt Jardine, Billy Hinsche, Ed Carter and Jeff Foskett. Plus I spoke with Alan Jardine. After a 25 year wait, I might have been disappointed but it was just the opposite.

So here is the news...

- Brian and Jeff Foskett begin rehearsing on 13 November for a possible "solo BW" tour;
- Jeff Foskett sings and plays on all the new tracks on the STILL CRUISIN' album;
- only Brian and Carl sing the opening of "Island Girl", which Brian came up with;
- Bruce's special message was "Let everyone know we're serious about making records again.".

The album strikes me as the best vocal arrangements and performances since SUNFLOWER. It is also very democratic in the sharing of lead lines. All praise to Terry Melcher for letting us hear everyone clearly. On the other hand perhaps more of the melodies could have been further developed but as a rehearsal for the next full album it seems remarkably good. Somehow, SMILE and stuff seems almost irrelevant in the face of Brian's solo material and this BB renaissance into tropical rock. I say 'almost' because it remains almost a crime to keep buried melodies and vocals which by all written accounts (Priore, Leaf et al) rival the released "Heroes and Villains".

By the way, Jeff Foskett told me that "This Whole World" and "Heroes and Villains" had been fully rehearsed as 'reserve' songs. Also, the guys had "especially included five new songs for Europe".

On a Gloria Hunniford radio prog., Bruce came up with a plea to conductor Simon Rattle to record "Pet Sounds" with the BB, guest vocalists and an orchestra. Yes, Bruce but make it live + orchestra and forget the guests!!

All the best to fellow fans.

### ALAN FORRESTER

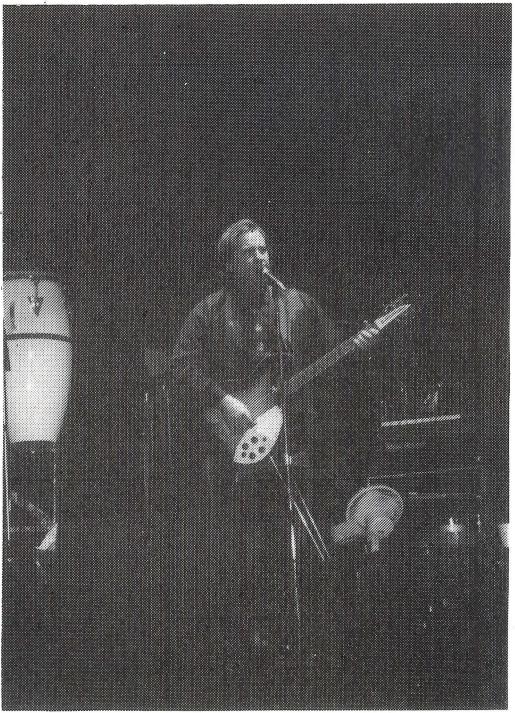
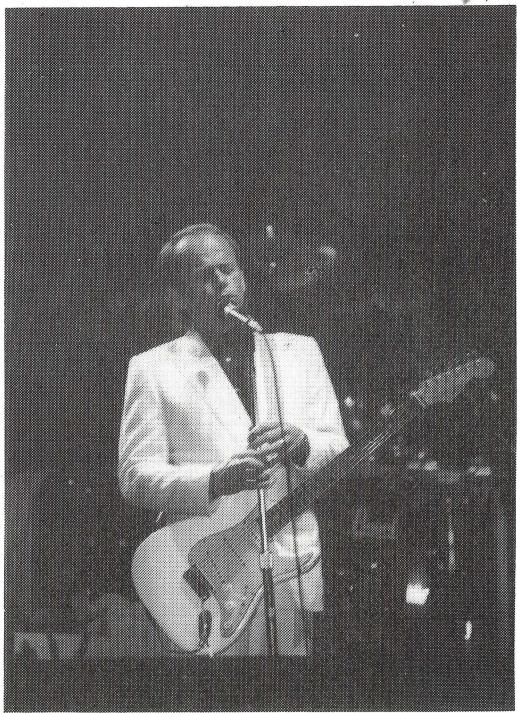
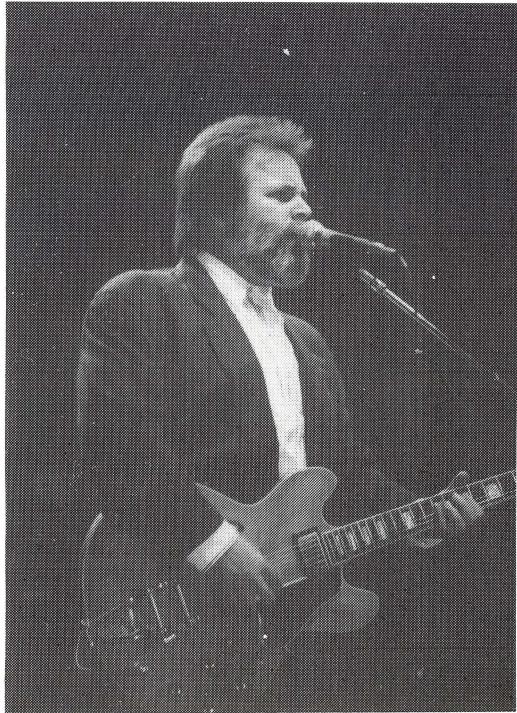
PS Glad to hear from anyone Stateside (0259-212144)

## **ADVERTS**

PET SOUNDS - Japanese CD with 2 Bonus cuts, withdrawn. Offers to -  
STOMP 22 Avondale Road, Wealdstone, Middlesex, HA3 7RE

DUMB ANGEL GAZETTE - The Almanac of Brian Wilson & Surfin' Rock 'n' Roll! Brand new, 145 page book is now available, featuring 35 classic new photos from the BRIAN WILSON LP sessions, History of Hot rod 45's (1950-1965), U.K. Instro Groups, A close-up on the FRIENDS era, letters, record & show reviews, plus interviews with Davie Allen, Gary Zekley, "Big Daddy" Roth, Andy Paley & a whole lot more for \$16.00 post paid (U.K.), \$14.00 (U.S.). Write to: Domenic Priore, P.O. Box 4131, Carlsbad, CA 92008, U.S.A.

**WANTED:** Beach Boys sheet music books e.g. Surf's Up, Complete, Song Folios etc. Please write with details of Steve Colmer, 35 Beccles Drive, Barking, Essex, England, IG11 9HX.



Carl, Mike, Alan and Jeff Foskett in action at Wembley.

Photo's by Clinton Young.



## THE CRITICS

# Surfing by numbers

**T**HE Beach Boys' latest single, *Still Cruisin'*, is their best in ages, despite including the line, "You have a greenhouse effect on me", and its shuffling, near-menacing groove was the highlight of a show which was otherwise their usual 25 Golden Greats.

Minus wayward guru Brian Wilson, who didn't merit a mention during a set that is his vision of an endless Californian nirvana, the Beach Boys are an enigma, accepting their status as a heavenly jukebox airbrushed to perfection.

While they still sound like choirs of angels nibbling at the ear lobes, the corollary of the unashamed nostalgia is that they play along with the notion they didn't exist in the Seventies, though their albums of that period were uniformly excellent.

The current Boys spectacular doesn't wander far from ancient times when Brian Wilson single-handedly took on the British pop invasion with his awesomely cute melodies and wistful evocations of eternal youth.

The elixir is given an injection of glamour by the Beach Girls, four bathing beauties from the University

## BEACH BOYS Wembley Arena

of Nevada whose cheerleader routines add a vulgar flash of athleticism that does nothing for the songs but allows the Beach Men to concentrate on singing.

They may look long in the tooth but vocal quality is un-

impaired and much in evidence especially when Carl Wilson launches God Only Knows to the heavens.

Even Mike Love, the leader elect, was less oafish than usual, restraining himself to one snipe at Mick Jagger before cranking up the ultimate car, surf and male-bonding fantasy of *I Get Around*.

Mercifully there were no medleys but lots of crowd pleasing and enough good vibrations to set the usually sterile arena throbbing.

One day the Beach Boys might just remember Surf's Up and Holland but it seems unlikely. Underachievement is easier for them, and much more lucrative.

Max Bell

MONDAY, 4 DECEMBER, 1989

## Beach Boys fume over film

THE Beach Boys are furious over a television biography now being filmed that promises to show the veteran California pop group warts and all.

The film will focus on the nightmarish relationship of the Wilson brothers with their father Murray, but will also explore such controversial episodes as Denis Wilson's relationship with Charles Manson and his family.

Production of the film for a major US network began two weeks ago without any fanfare because of the un-

from Peter McDonald  
in Los Angeles

happiness of the group, which has refused to cooperate or approve any of its music for the movie.

"The publicity would only play into their hands," snapped the group's manager Tom Hulet who refused to comment on the film, scheduled for transmission in the US early next year.

Rubbing salt into the wounds is the fact that the film is being drawn from *Heroes and Villains: the true story of the Beach*

Boys, an unauthorised biography. The book, by Steven Gaines, was billed as a "Gothic tale of drugs, sex, music, greed, booze and genius".

"But the real villain was Murray (the father of Brian, Denis and Carl) who was an angry man, a frustrated song-writer and child abuser," Mr Gaines said.

The father would punish Brian by taking out his glass eye and forcing him to stare into the empty socket.

Mr Gaines claims that the brothers share the blame for the world of drugs and sex which ensnared them.

### \*\* BEACH BOYS: STILL CRUISIN'

(Capitol 92639)—Fans long ago got tired of the "Brian's back" hype. But after last year's Brian Wilson solo album, he is indeed back. Not that it matters, because there are only a few new tunes on the first Beach Boys album in five years. Instead, it's more a greatest movie hits package, with their No. 1 hit, "Kokomo" (from "Cocktail"), "Still Cruisin'" (from "Lethal Weapon 2"), "Make It Big" ("Troop Beverly Hills"), and to stretch the point too far, there are also '60s oldies featured in "Good Morning, Vietnam," "The Big Chill" and "Soul Man," which are only included to fill out the album to 10 tunes. Nobody, not even non-fans, needed yet another Beach Boys record with "California Girls" on it. Too bad, because the rich tropical, laid-back vocal harmony grooves of the new "Somewhere Near Japan," "Island Girl" and Brian's "In My Car" indicate a band still capable of turning out good music. For trivia fans: Doris Day's son Terry Melcher co-wrote some of the tunes; he and Beach Boy Bruce Johnston were early '60s surf-and-fun duo Bruce and Terry.

## Brian Wilson Fighting to Get Back His Hit Songs In \$100 Million Lawsuit

"Murry was representing Brian in 1969 when he sold off the rights to Brian's songs for \$700,000. Today those rights are worth a fortune," said the insider.

In a Superior Court civil lawsuit filed against several companies in Los Angeles on September 18,

Brian is trying to recover ownership of his songs and \$50 million in royalties lost over 20 years, plus \$50 million in punitive damages.

He declares he was "incapacitated" and "not legally competent" at the time of the sale. He also claims his signature on the sale contract is forged and that he never saw a penny of the money.

Brian, who recorded a solo album of new songs last year, told the insider: "I'm going to fight back with everything I've got."

LOOK for CHICAGO and THE BEACH BOYS to team up on record after their hit tour together.

## ROGER SCOTT

### O B I T U A R Y

I've been listening to Roger for sixteen years and I've known him for over ten years. Roger is very significant in the world of Beach Boys music for many reasons. Some of the most important Beach Boys related radio shows in the '70s and '80s were instigated by Roger including the L.A. (LIGHT ALBUM) interviews and Radio City Music Hall show in 1970. There were the 1980's KTSA interviews which led to a special interview album much sought after by collectors - also the Beach Boys all time top 12 and last year's Brian Wilson interviews.

Roger supported the Beach Boys and Brian Wilson throughout his radio career, but Roger was much more than just a Beach Boys fan as many of you that live in the London and surrounding areas will already know.

Roger was unique in that he never stuck to the usual formula playlists. He played what he wanted - often that great new record that he had discovered and wanted us to share with him. His love of music and record collecting was obvious to me and his knowledge amongst other radio presenters was second to none - no one broadcasting today could compare to him as an interviewer. Intelligent questions were always the order of the day with Roger.

During the last year or so Roger had joined Radio 1 and found a niche that was totally suitable to him, the Saturday Sequence with its magazine style of interviews and the best of the new releases. His Scott On Sunday show was to me just about the best radio ever with its unpredictable mix of everything. There were classic oldies, new releases, great album tracks, country, soul, pop, rock, jazz, anything he thought was good. I asked Roger a couple of months ago how he put his Sunday night show together, "I just take a bundle of records/CDs in and take it from there with producer Phil Swern suggesting also." Roger on Capital Radio in the '70s hosted landmark shows like the "Three o'clock Thrill" and Friday/Saturday night "Cruisin'". Who will ever forget the 1976 Cruisin' Endless Summer shows, just brilliant.

As a radio fan foremost, there is now a void in my life that can never be filled because quite simply in my opinion Roger Scott was the best. My condolences to his family and friends, I can assure you I and many others share their grief. Roger died on 31st October of an untreatable stomach cancer.

MIKE



# Surfing by numbers

**T**HE Beach Boys' latest single, Still Cruisin', is their best in ages, despite including the line, "You have a greenhouse effect on me," and its shuffling, near menacing groove was the highlight of a show which was otherwise their usual 25 Golden Greats.

Minus wayward guru Brian Wilson, who didn't merit a mention during a set that is his vision of an endless Californian nirvana, the Beach Boys are an enigma, accepting their status as a heavenly jukebox airbrushed to perfection.

While they still sound like choirs of angels nibbling at the ear lobes, the corollary of the unashamed nostalgia is that they play along with the notion they didn't exist in the Seventies, though their albums of that period were uniformly excellent.

The current Boys spectacular doesn't wander far from ancient times when Brian Wilson single-handedly took on the British pop invasion with his awesomely cute melodies and wistful evocations of eternal youth.

The elixir is given an injection of glamour by the Beach Girls, four bathing beauties from the University

## BEACH BOYS Wembley Arena

of Nevada whose cheerleader routines add a vulgar flash of athleticism that does nothing for the songs but allows the Beach Men to concentrate on singing.

They may look long in the tooth but vocal quality is un-

impaired and much in evidence especially when Carl Wilson launches God Only Knows to the heavens.

Even Mike Love, the leader elect, was less oafish than usual, restraining himself to one snipe at Mick Jagger before cranking up the ultimate car, surf and male-bonding fantasy of I Get Around.

Mercifully there were no medleys but lots of crowd pleasing and enough good vibrations to set the usually sterile arena throbbing.

One day the Beach Boys might just remember Surf's Up and Holland but it seems unlikely. Underachievement is easier for them, and much more lucrative.

Max Bell

MONDAY, 4 DECEMBER, 1989

## Beach Boys fume over film

THE Beach Boys are furious over a television biography now being filmed that promises to show the veteran California pop group warts and all.

The film will focus on the nightmarish relationship of the Wilson brothers with their father Murray, but will also explore such controversial episodes as Denis Wilson's relationship with Charles Manson and his family.

Production of the film for a major US network began two weeks ago without any fanfare because of the un-

from Peter McDonald  
in Los Angeles

happiness of the group, which has refused to cooperate or approve any of its music for the movie.

"The publicity would only play into their hands," snapped the group's manager Tom Hulet who refused to comment on the film, scheduled for transmission in the US early next year.

Rubbing salt into the wounds is the fact that the film is being drawn from Heroes and Villains: the true story of the Beach

Boys, an unauthorised biography. The book, by Steven Gaines, was billed as a "Gothic tale of drugs, sex, music, greed, booze and genius".

"But the real villain was Murray (the father of Brian, Denis and Carl) who was an angry man, a frustrated song-writer and child abuser," Mr Gaines said.

The father would punish Brian by taking out his glass eye and forcing him to stare into the empty socket.

Mr Gaines claims that the brothers share the blame for the world of drugs and sex which ensnared them.

## \*\* BEACH BOYS: STILL CRUISIN'

(Capitol 92639)—Fans long ago got tired of the "Brian's back" hype. But after last year's Brian Wilson solo album, he is indeed back. Not that it matters, because there are only a few new tunes on the first Beach Boys album in five years. Instead, it's more a greatest movie hits package, with their No. 1 hit, "Kokomo" (from "Cocktail"), "Still Cruisin'" (from "Lethal Weapon 2"), "Make It Big" ("Troop Beverly Hills"), and to stretch the point too far, there are also '60s oldies featured in "Good Morning, Vietnam," "The Big Chill" and "Soul Man," which are only included to fill out the album to 10 tunes. Nobody, not even non-fans, needed yet another Beach Boys record with "California Girls" on it. Too bad, because the rich tropical, laid-back vocal harmony grooves of the new "Somewhere Near Japan," "Island Girl" and Brian's "In My Car" indicate a band still capable of turning out good music. For trivia fans: Doris Day's son Terry Melcher co-wrote some of the tunes; he and Beach Boy Bruce Johnston were early '60s surf-and-fun duo Bruce and Terry.

## Brian Wilson Fighting to Get Back His Hit Songs In \$100 Million Lawsuit

"Murry was representing Brian in 1969 when he sold off the rights to \$50 million in royalties lost Brian's songs for \$700,000. Today those rights are worth a fortune," said the insider.

In a Superior Court civil lawsuit filed against several companies in Los Angeles on September 18,

Brian is trying to recover ownership of his songs and sold off the rights to \$50 million in royalties lost over 20 years, plus \$50 million in punitive damages.

He declares he was "incapacitated" and "not legally competent" at the time of the sale. He also claims his signature on the sale contract is forged and that he never saw a penny of the money.

Brian, who recorded a solo album of new songs last year, told the insider: "I'm going to fight back with everything I've got."

LOOK for CHICAGO and THE BEACH BOYS to team up on record after their hit tour together.

# STOMPERS



Dear Mike & Roy

Thanks to all of you once again for an excellent Convention, although there was not a "technical hitch" of the calibre of last year (though there was a green one!).

I think the Vibrations from last year carried over, and showing the video of Brian on stage at the Visitation Centre, it was almost like he was there again.

The videos were also excellent especially the last one, and it will be a shame if at some point in the future it is not made available for **STOMPERS** to buy (DR LANDY'S OFFICE TAKE NOTE).

Brian's invitation to come and have a cup of tea with him was magic. I swear when I glanced at the faces around me EVERYONE was there with him, in his kitchen, having tea, the smiles on the faces said it all, a very special, warm, magical video, from a very special person. Thank you to everyone involved!! - And thanks again to the Team for all the hard work in organising the Convention.

And a Very Special thank you to Brian Wilson for making it another Very Special day for Everyone who was there.

Looking forward to next year.

**CHARLIE BRENNAN**

-00o-

Dear Mike & Roy

Thanks for a great day at the convention, the videos were excellent especially Brian's special at the end. It would be great if you could reproduce this for a later video for us to keep. Anyway I appreciate all the work you and the gang put into making it a day to remember for the fans despite any nagging problems that occur at the last minute and the hectic timekeeping that must be kept. Again, well done!

**BARRY COLBERT**

Dear STOMP

Congratulations on yet another enjoyable day. You people certainly do your job well. But then, you know you've done OK when you reach the end on time, in spite of those technical problems. It was a shame about the green tint, but the contents of the videos certainly made up for that.

It was a nice idea to get some of the Boys on video at Wembley. Perhaps we'll see them on tape again next year? Everybody also seemed to enjoy Brian's interview on the beach - what a delight to see the uncut version!

After last year, we didn't really expect any surprises, but that's just what the last video was. Who would have expected a grand tour of Brian's house, with Brian as tour guide? That really topped off a great day.

Please note that the work that "Your Team" does is truly appreciated by "Us Out Here".

Thanks again.

**KEN BALL**

-00o-  
13

CONVENTION 1989.



Raffle winners.



Sean Macreavy with the quiz winners, Pip White?, Paul McNulty, Brian Parker.



John Porteous with Pet Sounds "Gold Disc" How much WOW!!

CONVENTION

**1990**

**beach Boys  
Stamp**

Saturday 22nd September

Noon to 6pm

VISITATION PARISH CENTRE  
GREENFORD

More details next issue



Dear STOMP

Time and time again I am told that Brian Wilson is a genius, some say the best record/music producer in recent history. He has failed to produce anything of particular brilliance since 1967 and it was not until the release of PET SOUNDS that anyone took much notice of his ability as a producer at all. I'll admit that PET SOUNDS is a damn good album, but following in its wash was (supposed) to come the over-hyped, much anticipated SMILE. Could the reason for the canning of this work be that Brian Wilson knew that he had done his best work on PET SOUNDS and that the pressure to produce something better was too great? That, and the fear of disappointing his followers, knowing himself that he wasn't as good as his then 'tripped out' disciples had told the world.

We are fortunate to hear SMILE snippets from time to time and are told that they, not being complete and in order, are in bastardized form and, as with the tracks on SMILEY SMILE are a mere shadow of what could have been. Are we told this because, like in the fairy tale, nobody wants to admit that 'the king is in the altogether?' Again and again we have forced him up on a pedestal only for him to be knocked down by critics and the non fan-atrical element.

When he wants to be alone we call him a recluse, the more he retreats into himself the more we put him up to be a side show freak. To top it off, we take fairly meaningless family rows and use them to pull him apart from Maybe he was under a lot of pressure, but all he had to do was stand firm, tell them to get off their butts and do some work. If we are to believe that his family are the reason for his breakdowns, then we must also accept that he is himself as responsible, if not more, than they are. As for his ability as a lyricist, he's never been that great, but the music, that's different; we hear he is constantly writing new songs, and 'moments' of what could be monumental works. But a four bar ditty does not a concerto make. Could it be that he has earned the title 'genius' on the strength of one album, two singles and a whole heap of 'could have beens'?

Brian Wilson has written and produced music that has and continues to make people happy, but then, so have a lot of people.

As his work these days is either sub-standard (good but not great), or incomplete, we must assume that 'Genius' was part of the myth as well.

I would be very interested to hear your opinion on this.

DINAH HARVEY

Cont. Ed. It's really rather difficult to pass any opinion on a letter which, one suspects, has been written with the sole intent of provoking rather than actually questioning long-held views and our reasons for promoting same. Conversely, it's really very easy to pull apart such an overwhelmingly critical communication, especially when the preceding missive from the same pen noted "I'm all for criticism in the constructive" (I think I know what that means...), only to be followed by something almost completely de-structive.

And ill-informed: Ms Harvey has evidently never read David Leaf's essential biography of Brian (nor apparently several recent issues of STOMP), or she would understand why to "stand firm, tell them to get off their butts and do some work" isn't Brian's way and that the family rows are far from meaningless".

Her record/tape collection is equally deficient, hence the ludicrous statement, "He has failed to produce anything of particular brilliance since 1967". In the interest of brevity, I'll merely note such titles as "This Whole World", "'Til I Die" and the majority of the BRIAN WILSON album (with especial reference to "Rio Grande").

The non-appearance of SMILE has been attributed to everything from excess herb through band resistance to unfavourable weather the third Monday in January 1967 and back again... but Brian deciding it wasn't up to snuff is a new one, and something completely validated by the material available: the recent CD gives a far more complete - though still fragmentary - version of the overall canvas, and serves only to further underline what could have been.

Yes, Brian's output since BRIAN WILSON has been slightly less than that of the LP - we know, and will accept it as such as long as solo set No. 2 redresses the balance... but to dismiss Brian's claim to be one of the major figures of post-war popular music as based on "one album, two singles and a whole heap of 'could-have-beens" at best ignores the evidence.

AGD

Dear STOMP

Thanks to all who organised the Convention; another highly enjoyable day. It was especially satisfying to come joint second in the competition and win the two signed Brian Wilson singles!

Regarding Roy's request for a list of thirty songs that we'd love to hear and see the group perform live this is a lovely dream, especially after I found the recent Wembley concert so disappointing. From where I was sitting the sound was too loud and distorted and the selection of songs very disappointing. It was the fourth time I'd seen the group live (Wembley 1975, Knebworth 1980 and Wembley Arena 1987 being the other three) and the first time I'd felt let down at hearing my favourite group. It's very sad that they've chosen to play such an easily crowd-pleasing set for 'fans' who only know them from the standard hits played on the radio. Although the group was obviously well-rehearsed, the performance lacked any real sparkle, and I felt that Carl, in particular, was bored stiff by the whole evening.

Best wishes

**BRIAN J PARKER**

Dear STOMP

re: Ricky Fataar - Record News

You may recall that from time to time I have notified you of albums on which Ricky Fataar appears and the latest I have seen is:

Phoebe Snow	-	"Something Real"
Elektra UK	-	EKT56 960852-1

Of the 10 tracks on the album, six have been produced by Ricky Fataar jointly with Rob Fraboni. Ricky appears on 8 tracks playing a combination of base, drums and percussion. On one track "Soothin'", he sings background vocals with Phoebe Snow and one Blondie Chapman. I think you will agree that it is highly likely that Blondie Chapman is in fact Blondie Chaplin.

Another album on which Ricky appears is:

Bonnie Raitt	-	"Nick Of Time"
Capitol	-	EST 2095

Of the eleven tracks on the album Ricky appears on seven playing drums and percussion.

Yours sincerely

**GRAHAM R RITCHIE**

ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....

Up to 25 words	:	£1.00
Up to 50 words	:	£2.00

Addresses are free but the Editor's decision is final.

**NEIL YOUNG APPRECIATION SOCIETY:** Quarterly glossy magazine, 28 pages with many photographs, up-to-date news, articles covering every phase of NEIL YOUNG's career, exclusive merchandise. MEMBERSHIP DETAILS: United Kingdom & Eire : £6.00, Europe : £8.00 (US \$16.00), Elsewhere : £9.00 (US \$18.00). Please write to Alan Jenkins, 2a Llynfi Street, Bridgend, Mid Glamorgan, CF31 1SY, Wales, United Kingdom.

**CALIFORNIA MUSIC MAGAZINE** "The Music Of The Beach", 2 Kentwell Avenue, Concord, 2137, N.S.W. Australia. Issue 75 is NOW AVAILABLE. Feature story is SANDY NELSON. Also included are stories on THE ATLANTICS, EDDY MATZENIK, SURF MUSIC on CDs and information and trivia on P.F. SLOAN, SLOAN-BARRI, THE SURFARIS, SPANISH SURF EPs and a PHOTO COLLAGE TRIBUTE TO JAN & DEAN's 30th ANNIVERSARY. \$7 per copy AIRMAIL or UK & EUROPEAN READERS CONTACT: Kingsley Abbott, "Hollycott", High Common, North Lopham, Diss, Norfolk, IP22 2HS, UK. AMERICAN READERS CONTACT: John Blair, PO Box 70043, Riverside, California, 92513, United States of America.

**MIXED BEACH BOYS MEMORABILIA:** Magazines, buttons, stickers, clippings, song books, cassettes, records, etc., Rare items, promos etc., V.G. to mint condition. A true find!!! US\$200.00 + shipping (no list!!!!) Also available: list of records, incl. "interviews", "L.A!": pic disc, soundtracks, disconet 12", autographed "Here Comes The Night", and more. Also rare auction item: "Brian Wilson speaks with and about Spring"! Free list from: Bengt Stenström, SLATTV. 2, S-302 54 HALMSTAD, SWEDEN.

**EPISODE SIX.** Personnel information wanted - post Gillian/Glover. Also whereabouts of ex Symbols members. Please phone Robin - 0306 882533.

**SURFER'S RULE** is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfaris, Gary Usher, Ripchords, Dick Dale etc. Subscriptions £5 for 3 issues (cash please). Published 3 times a year. Please send money to: Goran Tannfelt, Grev Turegatan 71, 11438 Stockholm, Sweden.

**FOR SALE** - unworn white t-shirt as available at Wembley concert with printed front (back blank) with Beach Boys in blue and red on pink, white and blue background. £8.00 ono or swap for smaller size medium or large BB t-shirt (not dated tour or concert ones please). Mr N England, 36 The Chase, Bromley, Kent, BR1 3DF.

**FRIENDS:** Everything to interest the Beach Boys/surf music fan and collector. Issue 8 now available - 75p UK, £1 (\$2 US cash) overseas. Payable to Lynn Mason, 47 Belfield Road, Etwall, Derby, DE6 6JL, England.

**ENDLESS SUMMER QUARTERLY...** is Southern California's newest, and best fanzine, with lots of History, current info. \$18.00 (U.S.) yearly. E.S.Q., PO Box 81222, San Diego, Calif. 92138.

SET SALE & AUCTION - Write first enclosing SAE or IRC.

- 1."Special CD"- offers(write for more details).
  - 2.Still Cruisin'- U.S. Promo-CD-single. £12.
  - 3.Japanese Pet Sounds CD-withdrawn-offers.
  - 4.Surfin'U.S.A. & Surfer Girl - 24 Kt. Gold Plated - £25.
  - 5.Endless Summer - Japanese CD - £14.
  - 6.Brian Wilson - Words & Music - U.S. Promo CD - £15.
  - 7.Brian Wilson - U.S. Press kit in blue folder, inc. black & white photo and transparency. - £25.
- A.E.Rayner, 2 Snowdrop Close, Hampton, Middlesex TW12 3RE.



## N E W S

Given the performance of the lead single from STILL CRUISIN', it should come as absolutely no surprise to learn that the second issue, "Somewhere Near Japan", has thus far failed to chart not only in the hot 100, but also in the Adult Contemporary listings. So much for an all-new Capitol LP... STILL CRUISIN' itself is still in the charts as of writing, returning figures (commencing 4th November) of 73-78-78-105 - - - whilst "Still Cruisin'" dropped off the AC chart on that same 4th Nov. The issue of "Somewhere Near Japan", whilst singularly unsuccessful, has nonetheless thrown up a collectors item and a puzzle. The promo- only CD single features a remix/edit, whilst the cassingle is once again backed by "Kokomo" - the regular version, not the Spanish version originally slated. However, reports from Australia indicate that said Spanish offering will appear on the LP issue in that country... but not the CD. Quite. For those who need to know about these things, the cassingle is numbered 4JM-44475.

"Kokomo" Bit: the Amusement & Music Operators Association have announced their 1988-89 juke box awards, and just guess what the juke box record of the year is... Although we've not checked it out 100%, the opinion at STOMP is that "Kokomo" could well be the first song to feature on an original (-ish) chart album (STILL CRUISIN'), a chart compilation (COCKTAIL Soundtrack) and both a chart A-side and B-side (OK, so cassinngles don't have a flip - picky). If anyone out there knows better, please tell us.

CD Corner: The Japanese Capitol catalogue is now complete with the recent issue of STACK O' TRACKS. Meanwhile, the word is that 1990 will see the US issue of the Capitol albums on CD, with the inclusion of two bonus tracks on each, which could be odd 45 sides, live stuff or archive studio tracks - we don't know yet. Completeists will be delighted to learn of the existence of Charles Lloyd's WAVES on CD (A & M CDO 828), including BB backing vocals on "TM" and a poem by Mike. Finally, and turning to less-than-legal realms, a BB rarities CD from the US is set for early 1990 and is set to include a stereo mix of "Good Vibrations"... and, despite what some people would have you believe about the latest SMILE CD, it's not an unofficial issue of the Capitol Smile project.

Recording news: Brian is said to be about two tracks into his second solo album, which set may feature a contribution by Ruyichi Sakamoto by way of repaying Brian's helping him out on his own "We Love You" cover. The Beach Boys, meantime, are rumoured to be contemplating a joint project with Chicago, seeing as the spring tour went down like a bomb.

The Linda Ronstadt album, CRY LIKE A RAINSTORM - HOWL LIKE THE WIND, featuring impeccable backing vocals from Brian on "Adios", is currently in the US Top 20 at 15.

Finally, it is with deep sadness that we learned of the death recently of Roger Scott after a year long battle with cancer. He was 46. A DJ with Capital and later Radio One, Roger was, in the late seventies and early eighties, an avid BB fan and promoter of same, pulling off some of the best interviews with the band, and as recently as last summer, getting Brian to talk about PET SOUNDS for his Radio One series. His aid to our early Conventions was considerable, and we will miss him sorely.

### LATE NEWS:

AGD & MIKE In U.S.A. Still Cruisin' Album Has sold over 500,000 copies.



Write for our FREE catalog! Lots of

rare

items

# Beach Boys

as well as rarities by most other  
collectable artists.

**ROCKAWAY TOO!**

1720 W. Southern #C6

Mesa, AZ 85202

PHONE: (602) 464-1848

FAX: (602) 464-1953



When in Los Angeles, visit our large retail store  
for Southern California's best collection of rare  
rock records and memorabilia (sorry, no mail  
order) at 2390 N. Glendale Boulevard, Los  
Angeles, California 90039